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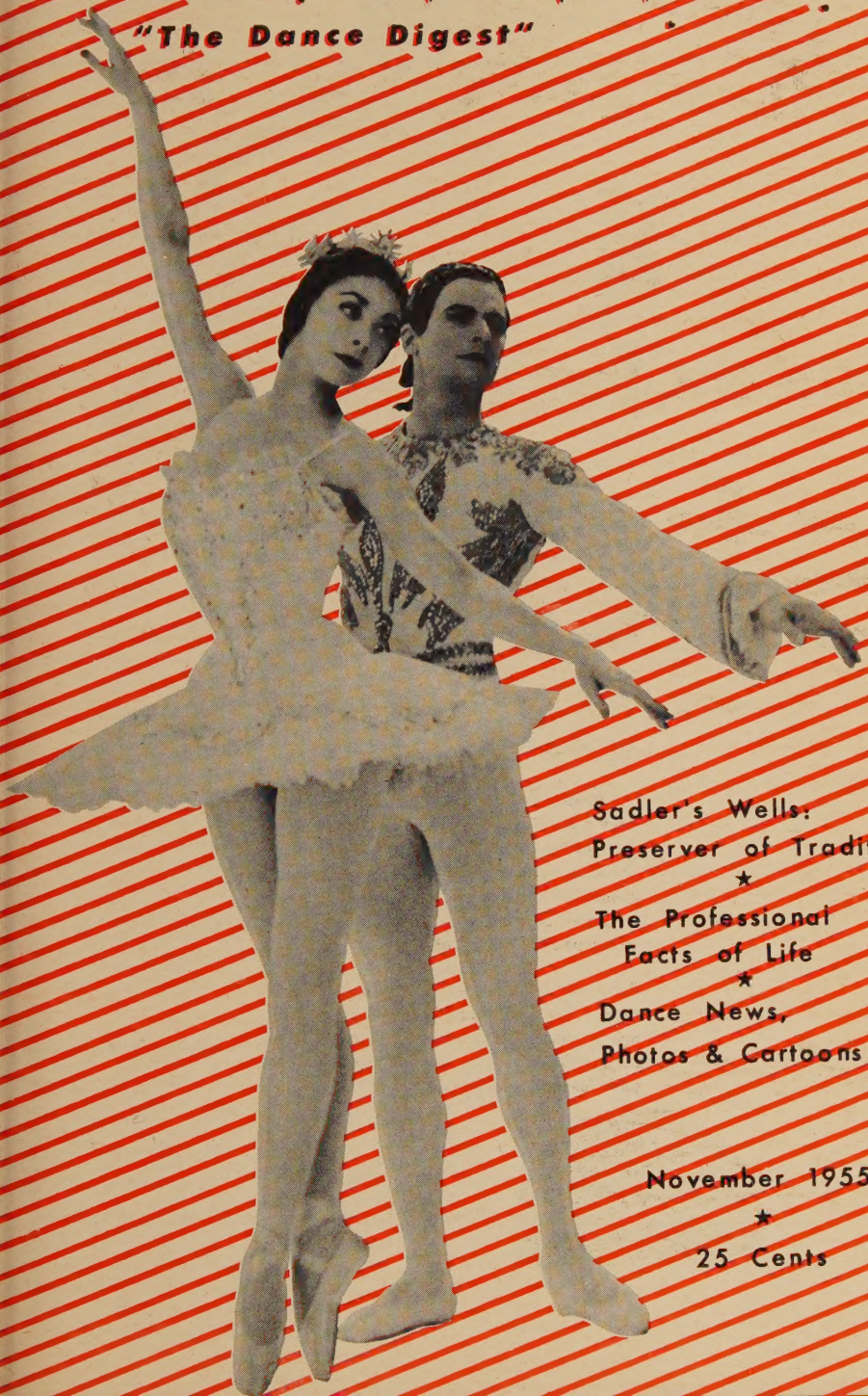

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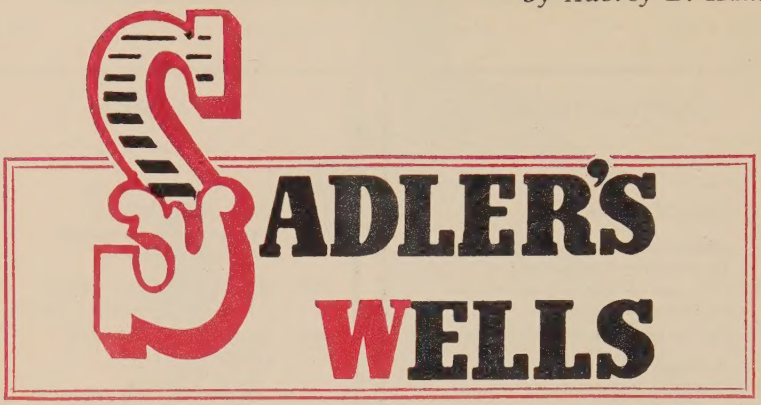
THE COVER

This month's cover features Margot Fonteyn and Michael Somes of the Sadler's Wells Ballet. The company is at present making its fourth American tour since first coming to the United States in 1949 under the management of Sol Hurok.

by Aubrey B. Haines



preserver of tradition

The following article was especially written by Aubrey Haines, for Dancing Star magazine.

When in the fall of 1949 the United States and Canada were treated to a national tour of the Sadler's Wells Ballet, we in North America were shown what classical ballet can be like when a school is entirely committed to its preservation. To be sure, daring, adventurous ballet — constantly in search of new forms and modes of expression — was conspicuously absent from this troupe. But to judge a company by the standards which it has set up for itself is to use righteous judgment. And surely Sadler's Wells comes close to achieving what it has set out to do.

For centuries Sadler's Wells has been a place of entertainment in London, near the New River Head at Pentonville. Since the end of the seventeenth century, however, it has been greatly associated with music. Back in 1683 in a garden owned by a man named Sadler an ancient well was discovered. The water of the well was impregnated with salts of iron and resembled iron rust in color. Sadler, owning a kind of tavern at the time to which he attached a wooden Music House, began to exploit the medicinal qualities of his well water to rival the waters at Epsom and Tunbridge.

Laying out the grounds, he hired tumblers and musicians, and the place was soon well attended at its open-air concerts. In 1699 James Miles and Francis Forcer became the proprietors, and the place took

on the added name of Miles' Music House. But Miles died in 1724, and Francis Forcer, Jr., increased the attractions to be found there. When in 1743 Forcer died, the gardens passed into the hands of a man named Rosoman, who made many alterations, rebuilding the Music House in brick. Built in 1765, this brick building formed part of Sadler's Wells Theater until late in the nineteenth century. The theater, too, saw many changes, becoming at one time a music hall.

In 1916, after the theater had housed a succession of musicians, actors, pantomimists, tumblers, and rope dancers, Sadler's Wells closed, its last occupants being the newborn motion pictures. But that was not the end of what began with Sadler's well. By 1931 a new wing had been added to the old structure, and though it looked like a small, bare movie house or armory and its audience compared with an American summer theater crowd, Sadler's Wells became one of London's greatest centers of opera and ballet.

Today Sadler's Wells can be summarized as an unpretentious but commodious theater of the people. It lies well out of the main London theater district, qualifying therefore as a "neighborhood theater." Since the neighborhood of its fame has become the world, its public is largely a cross section of London's general theatergoing audience, arrayed on a main floor with two balconies. A white, unadorned interior gives it something of the impression of an American high school auditorium, though its ample orchestra pit sets it aside as clearly meant for serious business. Today in the orchestra of sixty or more you can witness a liberal sprinkling of women, not only in the customary string choirs, but manning the clarinet, flute, oboe, and other instruments.

The Sadler's Wells Ballet of today goes back no further than 1926. In the fall of that year Lillian Baylis, in charge of plans for the thea- ➟

'Homage To The Queen'

ter, hired Ninette de Valois — an Irish dancer who had been a member of Diaghilev's company and was then teaching in London — to supervise the ballets in the operatic productions at the Old Vic. The small ballet company gave a few performances of its own during the Christmas season of 1928, which were so well received that it was felt occasional ballet programs should be given during the following seasons. It is noteworthy, however, that Sadler's Wells Ballet had its beginning merely as an opera ballet.

It can be seen at once that the resources of a theater, already devoted entirely to performances of Shakespeare and opera, could not provide much encouragement for the development of a ballet worth performing in its own right. Hence when the theater was reopened, Miss Baylis took advantage of the opportunity of patronizing a public taste that had been deprived of good ballet performances ever since Diaghilev's death in 1929 and the disintegration of his company.

It should be said parenthetically that the dispersion of Diaghilev's company was followed by a period during which a number of English dancers and others interested in ballet united in the formation of the Camargo Society, which in turn was partly instrumental in the formation of the Vic-Wells Ballet, now called the Sadler's Wells Ballet. This group consisted of a principal company which appeared mainly at Covent Garden and a younger one associated with the Sadler's Wells Opera at its own theater.

With Miss de Valois at its head a school of ballet was begun at the new theater, and a complete company was formed. As its musical director Constant Lambert was obtained, and during the first season only three ballet performances were given. Anton Dolin and Lydia Lopokova, both of whom had been members of Diaghilev's company, took part. The following season, 1931-1932, fortnightly performances were given. Here occurred the first public performance of Vaughan William's *Job,* which had been produced for the Camargo Society in the summer of 1931. March, 1932, saw a special season in which a number of new ballets were introduced, and throughout the following seasons the company increased the number of its performances.

Alicia Markova, another former member of Diaghilev's company, was principal dancer with Dolin as her partner from 1931 to 1935. These years saw the Sadler's Wells Ballet achieve merit in its own right. A number of new ballets, including works by Ravel, Elgar, Geoffrey Toye, and Constant Lambert were given. While not all of them gained a permanent place in the repertoire of the group, they bore witness nevertheless to the beginning of a veritable creative impetus.

Proof of the technical excellence achieved by the group in these days is found in the fact that they were able to give successful performances of such exacting classics as *Giselle* and *Swan Lake.* February of 1939 saw Tschaikowsky's *The Sleeping Beauty* given a full-length per-

NINETTE DE VALOIS, D.B.E.
(Biographical Brief)

Director of the Sadler's Wells Ballet since its foundation in 1931, and of the Sadler's Wells Theatre Ballet, formed 1946.

Was Prima Ballerina, Royal Opera Season, Covent Garden, May/July 1919 and again in 1926.

Premiere Danseuse of the British National Opera Company, 1918.
Member of the Diaghilev Russian Ballet Company 1923-26.

Choreographic director of the Old Vic and the Festival Theatre, Cambridge, and the Abbey Theater, Dublin, between 1926 and 1930.

Was appointed a C.B.E. in the New Year Honours (1949) for her work for British Ballet.

Recently visited Turkey, at the direct request of the Turkish government, to advise on the formation and teaching of Ballet in Turkey.

Principal choreographic works:
JOB, THE RAKE'S PROGRESS, CHECKMATE, THE PROSPECT BEFORE US, DON QUIXOTE, etc.

—Photo by John Baker

C.B.E. awarded New Years Honours 1949; D.B.E. New Years Honours 1951. Mus. Doc. awarded by London University 1947; D. Litt. awarded by Reading University 1951 •

formance. When that year the French President visited England, he witnessed two acts of this ballet at a gala performance given in Covent Garden Theater on March 22.

The departure of Alicia Markova and Anton Dolin to form a company of their own could have disrupted a less vital group. But young dancers trained in the school at Sadler's Wells were at once ready to take over their roles. The 1930s saw a number of important productions taking shape within the repertoire of the company. There was, for example, *The Rake's Progress.* A brilliant re-creation by Miss de Valois of Hogarth's series in terms of ballet, it had music by Gavin Gordon. Arranged by Constant Lambert, *Apparitions* was adapted to music by Liszt, based on the theme of Berlioz's "Symphonie Fantastique." *Le Patineurs* proved an amusing *divertissement* on ice to music by Meyerbeer, and Arthur Bliss' *Checkmate* stands with *Job* as apart from the other productions as a serious and characteristically English creation.

One of the finest things to happen at Sadler's Wells was the hiring of Frederick Ashton in 1934 as *maitre de ballet* and assistant choreographer. It was he who was responsible for some of the group's most successful productions, such as William Walton's *Facade,* Stravinsky's

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The Fairy Kiss, and Lambert's *Horoscope.* Later principal dancers to join the group were Margot Fonteyn, Robert Helpmann, and Harold Turner.

Like the opera company, the Sadler's Wells Ballet has since 1935 undergone tours of the English provinces during the summer months. In 1937 a visit was made to Paris during the International Exhibition, and it was here that *Checkmate* received its *première.*

One of the phenomena of wartime entertainment in Great Britain was the overwhelming success of Sadler's Wells in blazing a triumphant trail through most of England's half-ruined cities. Here it created an increasingly numerous and enthusiastic public, bringing pleasure to thousands in the midst of the monotony and dreariness of wartime living.

(To Be Continued)

THE PROFESSIONAL FACTS OF LIFE

by

GENE CANNADY

Would any dancer in his right mind set a dance to a Chinese folk song, buy a full-band orchestration of the latest hit, then give the score to a Harmonica Quartet who can't read music and expect the result to fit his choreography?

It may sound exaggerated, but many young dance teams, in effect, do just that! They set their dance to a recording featuring a special arrangement tailored for — and owned by — the name band on the label. They buy a stock orchestration which, except for the title, has nothing in common with the recording. Then, after getting their first booking, they give this music to the club's four piece combination and eagerly expect it to sound like the orginial recording.

They usually blame the resulting confusion on the musicians.

The real trouble, of course, is that they don't know what they' are doing, and they don't get the help and advice they need. Dancing is a busines as well as an art. Dancers are expected to provide their own, usable, music. If they cannot, they are unemployable. And if they accept a booking without knowing definitely that their music is set, they are acting dishonestly.

This can be a serious setback to their career.

Dishonesty, whether intended or not, is bad business practice. Very few clubs, once stung, will give them a second chance. Even their own agent, if they are fortunate enough to have one, will lose confidence and begin giving his best efforts to someone else.

This can be avoided, and quite easily, if the young dance team will try to understand the problems involved and learn to intelligently seek the trained help they need. →

To begin with, they must have a clear understanding of exactly what lies before them. The professional facts of life which every young dance team must face are these: they must expect booking in small clubs where four or five piece combinations, rather than full bands, are the rule; dances set to full band arrangements, or requiring special musical effects (except for an occasional drum beat) are useless; dances set to privately owned scores are useless.

This is why, in most cases, recordings are useless even for rehearsal. A recording always features a special arrangement, whether the recording group is a piano-bass-drum combination or a fifty-piece orchestra. This score is written especially for the group and is their private property. It is valuable because it is different from all other arrangements. It is copyrighted. It is not published.

Stock arrangements, which are published orchestrations sold in most music stores, are what young dance teams must buy and use. Their dances should be set to these scores. Stocks are written so as to be playable by any group, large or small, average or excellent. Because they cover such a wide range, they naturally lack the finer effects that distinguish special orchestrations. But since an audience will focus its attention on the dancers rather than the music, stocks are just the thing for the young teams who can't afford special arrangements.

This necessity (of using stocks) creates a serious problem for the young dance team. Stock ararngements, and the special arrangements on recordings, are different. It is dangerous to rehearse to one while planning to perform to the other.

Anyone who listens carefully to two recorded versions of the same song will realize they are not interchangeable. The arrangements are different. Dancers themselves ralize this. If they happen to break a recording, they replace it with an exact duplicate, not another recording of the same title. But for some strange reason, when they buy a stock, they expect it to match a particular recording note for note.

It seldom does, of course. In popular arranging, a song is just a framework on which to hang the score, and every score is different. This difference is not only in the special effects, rhythms, climaxes, etc., but also in the lengths. Each **chorus** of the stock will be the standard thirty-two bars, as will the choruses of the recording. But the intros, modulations, and endings are almost certain to vary at some point.

(This doesn't mean that arrangements are never similar. Many are, in tempo, style and length. But no two are exactly alike, and even a slight variation can do a great deal of damage to a dance.)

It seems to be a nasty dilemma. Obviously, unless the dances are set to count, some music is necessary at rehearsal. But re-

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cordings can't be used because their arrangements aren't available. Stocks can't be used because few dance teams can afford even a small orchestra for rehearsals.

What, then, can they do?

They can do one of two things: either have the music altered to fit the rehearsal recording, or alter the recording, so to speak, to match the stock arrangements. In either case, they will need the help of a trained musician.

This help is surprisingly easy to find. Musicians (particularly when young) aren't ogres. Rehearsal pianists, music students, band members, young arrangers, any of these can help and most will gladly do so for little or nothing.

This help will first prove useful when the music is selected. After the dancers have located several potentially useful recordings, the musician should be taken to the music store to check the available stocks against the recordings for similarity. The closer the fit, the easier the job of matching music and recording. The tempo and style must be similar, and the few differences should be limited to the connecting passages (that is, the intros, modulations, and endings).

A trained musician can easily rewrite these passages to conform to the recording.

If for some reason the dancers do not wish to alter the stock, there is still another course to follow. They can alter the recording. Now obviously, it is impossible to actually alter a recording. But it is possible to get the same result in this way: ➟

The Signature of Locality

by j marks

Melissa Hayden and Nicholas Magallanes in Balanchine's 'Western Symphony'.

NEW YORK CITY BALLET VISITS THE CITY BY THE GOLDEN GATE . . .

The New York City Ballet has been called the greatest ballet company in the contemporary world. This assertion makes sense in many ways. Surely the artistic policy of the organization is unhesitatingly courageous; endorsing some of the foremost experimental balletic efforts of our day, due to its refusal to present the ballet war-horses.

One sees in the New York City Ballet a collective organization of young dancers which serves the artistic purposes of various choreographers. The phenomenon of this cooperative unification in ballet is refreshingly gratifying. As the company stood this season in San Francisco, the casts offered no prima ballerina or master danseur. The corps de ballet was well rehearsed and expert in its execution. In terms of theatre-fare, theatre-projection, and artistic sensitivity, the New York City Ballet is inimitable.

'The Nutcracker' let us hope is an important work in the repertory of this company because it makes the money which in turn makes works of art possible.

'The Nutcracker' was advertised as 'fabulous'. The word should have

---

First, all differences between the stock and the recording must be located. (The captive musician is very useful here.) Then, in rehearsal, the dancers simply make allowances for these differences. If the recording contains two extra bars at some point, they pause for two bars in their dance. If bars are missing in the recording, they skip these bars in their dance.

In either case, however, they must take one important precaution: at the end of the number, they must repeat the altered sections correctly, to the count, as they will be danced in performance. This will prevent a condition that might carry through into the performance.

And a performance, even on opening night, can be amazingly easy when the dancers have confidence in their supporting music.

• • • •●

been 'factitious'. Everything about the production is in the way of an artistic lie. The scenery and costumes of Horace Armistead and Karinska are born of that insulting and terrifying notion that a stage can exist without performers on it. The 'choreography' is in every moment souped up to pack a theatrical punch, to make the elite nod knowingly and applaud a depressingly empty sequence of combinations. The results of this commercial venture are devistating to the person who takes his ballet seriously. Effect is the only characteristic of the piece. Before such 'fabulous' back-drops we see the utterly wasted talents of an entire company of expert dancers. We also see the inevitable devise of the commercial theatre: children.

'Afternoon of a Faun' with Tanaquil Leclercq and Francisco Moncion.

Most distressing about the week dedicated by the company to performances of 'The Nutcracker' was its total lack of energy and sincerity which predominated the week of repertory works. And, if you will, understand the falsification which one suspects when seeing the packed Opera House for the week of 'The Nutcracker' and the terrible emptiness of that same auditorium during a week of immortal performances. Who is to blame? I expect one can only smile grimly and blame the entire situation on the root of all artistic evils.

LAKE BALANCHINE: We will never know why George Balanchine decided to remodel Swan Lake, Act Two; but we do know that the results of this decision are rather mixed. On the whole, the choreography seemed greatly simplified (I think particularly of Odette's solo passages); the designs for the corps de ballet appeared rigid and militant, while at moments the dramatic significance of the pretext was greatly enhanced by the new steps. Of particular beauty were the conservative but impressive decor and costumes by Cecil Beaton.

Diana Adams' Odette was exacting and predominated by an air of gentleness. However, her technical proficiencies did not amend what appeared

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to be a rather detached and apathetic emotional understanding of the role.

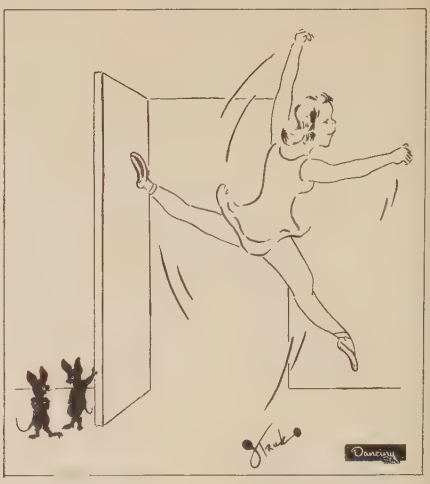
For Andre Eglevsky, this writer can say little which is very inspired. His recent performances have appeared increasingly weak and dated in style. Before his league of young hunters, Eglevsky's generation and its balletic frame-of-reference were not kindly treated by comparisons.

But no matter the generation of Yvonne Mounsey, she retains a technical skill and power of stage-presence which is in every instance appealing and satisfying.

So, too, with the air-borne command of Carolyn George, who brought an entirely feminine and spacious vigor to the Pas de Trois.

Choreographically, the dramatic forms of Balanchine's Swan Lake are deeply touching in many instances. One greatly appreciates his theatrical insight when that quizical role of the Sorcerer is clarified to some degree by his more pointed presence in this Act Two version of the ballet. We must also thank Cecil Beaton for a satisfactory costume for the magical one. With the last moments of the ballet, a beautiful emotional experience was afforded the audience in the reworking of Odette's final exit, and in the bowed head and dismal longing of the stricken Siegfried. And yet, despite the clarities of the new steps and group designs, it remained a relief when the Adagio and Pas de Quatre were executed in the traditional forms. One discerned from these traditional moments the greater satisfaction of what is perhaps an older form, but in some way a more gratifying one.

'ROMA' AND THE EMPEROR'S PAJAMAS: The fame of Balanchine is no doubt well founded. However, fame too, is given to error. And 'Roma' is unmistakenly such an error. Encumbered by ill-designed costumes, danced by a not too glorious Georges Bizet score which was augmented by a battery of tambourines in the dancers' hands, 'Roma' is one of those ballets which starts in the middle and ends there. Nothing exciting happens in steps, designs or pretext. The spirit of Italy which the work seeks to capture is an Italy no Italian has ever known. And so 'Roma', like so many antiques from the Italian soil, offered great hopes of meaning and excitement but turned out to be not an emerald from the Emperor's crown, but a button from his pajamas.



'I say we're just wasting our time. Even if she does see us, I doubt whether she could attain any greater elevation.'

'SERENADE': Somehow 'Serenade' remains the emerald. A ballet with unfailing beauty and ease, it is no doubt more responsible for Balanchine's reputation than any of his works. After repeated performances, it seems as if his case can readily rest upon this ballet. Whatever his achievements in works such as 'Metamorphosis', 'Prodigal Son' 'The Nutcracker', 'Orpheus' and 'Opus 34', the very heart of the Balanchine concept of movement is consumated in 'Serenade' with a clarity and parsimony monumental in its testimony of his ultimately refined gift.

'Serenade' is one of the Balanchine works which is performed by the San Francisco Ballet. Its performance here

by both groups within a duration of two months makes comparisons in order. Personally, I must admit that the character of lyricism and sympathetic line is more fully represented in the performance of the San Francisco Ballet. It is no doubt possible that the choreographer's aim is more fully realized by his own group, but this writer will none-the less maintain a belief in the impression that Nancy Johnson, Sally Bailey and Gordon Paxman are in some way more capable of projecting into this masterpiece of quietude an inner subtlety of warmth and innocense which the dancers from the big city have failed to realize.

'CON AMORE': If the San Francisco Ballet has succeeded in surpassing the interpretation of the New York City Ballet in a Balanchine ballet, so the latter group has done much the same in its execution of San Francisco's 'Con Amore' by Lew Christensen.

Notes for both companies indicate that Esteban Frances created scenery and costumes. However, the New York company wears costumes, and dances on a stage which is more successful than the San Francisco Ballet. Scenic changes between whimsical scenes of the ballet are handled in the New York City Ballet production with a polish lacking from local presentations.

In general, the New York City Ballet's production possessed a refinement subtlety and sophistication which gave Mr. Christensen's choreography and the pert text of James Graham-Lujan an opportunity to display their full virtue.

'WESTERN SYMPHONY': Balanchine's only 'modern' offering in the San Francisco season was the controversial 'Western Symphony' with a brassy score by Hershy Kay, which Mr. Kay has the misjudgment to call a symphony.

When Balanchine choreographed this opus, he had something very particular in mind: he wished to create an Americana piece, and to invest it with the formal principles of classic ballet. In many respects his aim is realized. However, this realization of intent alone signifies next to nothing. What is pertinent is how well 'Western Symphony' represents itself as a ballet. If, as I assume, the four-part opus is a tongue-in-cheek commentary on the wild west, there is no doubt that 'Western Symphony' is impressive—if for no other reason than its comical agility and its status as balletic entertainment.

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(Page 387)

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LONDON FOOTNOTES

by

PETER CRAIG-RAYMOND

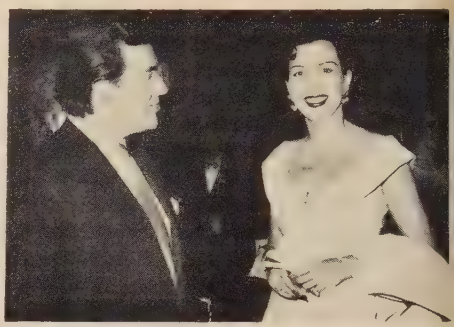
□□□ On the arrival platform this month-a postage stamp one for her dancing feet-was Ann Miller. From Idlewild to Istanbul via Australia, Japan and Germany. . quite an ambassadress for Metro, and for dancing. I met Ann at the huge Empire-cinema, the successor to the historic Alhambra which housed such other dancers as Pavlowa and the Diaghilev ballet in its time.

Today the Empire is Leo's showcase first-run house in Britain and Ann arrived dead on cue to make a personal appearance with 'Hit The Deck' which is winning her many new plaudits.

Arriving as usual by hoverplane, Ann touched down a mere twenty yards away from Festival-hall, summer home of Anton Dolin's Festival Ballet. So far the season has only produced one new work, Zachary Solov's 'Mlle. Fifi' for Alexandra Danilova, partnered here by Anton Dolin and Michael Maule. American dancegoers have, of course, had ample opportunity to see this ballet as Danilova toured with it extensively last year.

□□□ The number of dance and ballet books being published this fall in Britain is, undoubtedly, without precedent. These include a history of Sadler's Wells, a collection of ballet stories, a pot-pourri of ballerina lifelines, a new Borodin volume, a further colume from Arthur Franks of the Dancing Times and may I add, my 'So You Want To Be A Ballerina' from Venton's and Victor Silvester's Album which I edited for Centaur. I shall be commenting on these as they appear.

□□□ Plans announced for Sadler's Wells next London season seem even more promising than usual. Ninette de Valois states that these will include a new, full-evening ballet by John Cranko, one by Frederic Ashton to William Walton music, and one each by Macmillan and Rodrigues. But of the greatest interest is the plan for a lavish revival of 'Petrouchka' which Tchernitcheva and Grigorieff will undertake. These artists were responsible for the magnificent 'Firebird' revival last year.



Peter Craig-Raymond introduces Ann Miller at MGM's huge Empire-cinema in London where the dancer is making a personal appearance tour.

It will be of the very greatest interest to see a revival 'Petrouchka' in this country. Dolin's version is formidable competition.

□□□ Roland Petit is said to be sending a company of the Ballet de Paris here early in the new year. The wording of this news rather indicates that Petit himself will not be dancing. His popularity being very high in Britain, this seems rather puzzling.

□□□ For the Wells U.S. tour Svetlana Beriosova has been given full ballerina status in the company. Hardly before time. Svetlana is currently dancing prin-

cipals in four of the repertoire's five full works. As an aside she is modeling gloves for the new tabloid woman's magazine here, 'She', edited by Joan Werner-Laurie. In this way Violetta Elvin is testimonializing for chain-store Marks & Spencer nylons! Fonteyn, so far, has lent her name only to a dancing society.

□□□ A new, small company has started in London and gone on a nationwide tour—the Cosmopolitan Ballet. Bad title and unimaginative schedule (Lac, Giselle, etc.) won't help. Still: luck to Rovi Pavinoff who leads the new group.

□□□ The Kubuki Dancers, whose sensational Hurok season in New York is still remembered, will have a season at the Royal Opera House, Covent Garden immediately following their appearance at the Edinburgh Festival. ●

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THE PSYCHOLOGICAL APPROACH

. . . . IN TEACHING TINY TOTS TO DANCE

by AL GILBERT

There is nothing any more satisfying than the honest gratitude of a child. It is not just the simple words of thanks which children are usually the last to utter, but the broader expression of an incomparable smile, or the sensitive tug of affection with which they embrace you. This is the true wage of a teacher of children.

Not too many years back the average age of children attending dancing school was in the neighborhood of eight. Today, the age minimum has dropped to around three and four. A great part of this decrease of age in dance schools throughout the country has been brought about with the advent of television. Even the three-year-olds enjoy watching TV dancing — and what's more, they enjoy trying it themselves. To the child, what he sees and what he tries to mimic isn't work — it's fun and he loves it.

At this point the observant mother enters the picture by taking her interested boy or girl to one of several thousand dance schools that have mushroomed throughout America since the last war. And it's also at this point that we, the dance teachers, enter the picture.

The prerequisite of a teacher of children is enthusiasm. Enthusiasm to a high degree, for it is this enthusiasm which, to a great extent, determines the success or failure of the pre-school-age youngster.

It goes without saying that one must want to teach children — not dancing in general — but dancing to children. Nor can you succesfully teach with tongue in cheek, for a child, like a dog, cannot be fooled by insincerity. If you've ever watched a person who actually disliked dogs attempt to win one over, you'll know what I'm referring to when I compare a child with a canine in this respect. The dog may come to the person who beckons him, all right, but his heart won't be in it, and chances are his tail will drop and his head lower. And don't underestimate the sensitivity of a child. If you don't mean your endearing remarks, don't say them.

Now, before giving the child his first out-back-down, or initial plie, make sure

you're prepared — emotionally, that is. I like to think of this emotional orientation as though I were about to play a game with the child. Like to try it with me? Then get aboard your mental elevator, press the button you usually try to avoid, and slide down to that lower level: the level of the child.

Upon alighting from this level, we may be greeted by the three bears, transported on a magic carpet, or held on the shoulder of some mammoth geni while scrutinizing the "wondrous land of Oz". The funny part of it is, we're enjoying every moment of our make-believe trip. After this, regardless of seemingly fantastic situations, the child is with you — because you, too, are right with him on the very same magic carpet. If you don't understand the connection this has with teaching tiny tots to dance, then you'd better get right back on that elevator — you got off on the wrong level!

If you've put your heart in the aforementioned approach, you'll be pleasantly surprised at how enjoyable the teaching of small children can be. How far superior to the outmoded "baby talk" system of old.

We've all heard children at play demanding attention by calling out excitedly: "Watch me! Watch me! See what I can do!" This is merely a child's way of seeking recognition for his efforts. The crying need of every youngster is to have some one show an interest in him and in what he does. In the matter of teaching this facet should not be overlooked.

We should remember that if we reprimand a child for his inability to grasp a dance step, we must also praise him for that which he has accomplished. Such praise (returning to the magic carpet theory) takes us out of the 'big bad wolf' category. And last, but by no means least, come the basic ingredients called love and affection.

A child responds to no other stimuli as he does to these two qualities. It is extremely sad when we realize just how many children today are shown little or no love and affection right in their own homes. If these basic ingredients are absent over a long period of time the child might easily become a real problem.

The subject of teaching children is a vast and truly important one and we as dance teachers have a great responsibility in their training.

May I repeat in closing that, aside from the knowledge of our subject, it is *enthusiasm* coupled with *love* and *affection* that make a good teacher — and helps to turn out a good student. These factors — and, of course, that fascinating elevator ride to the magic level of adventure — all help to build up the enthusiasm necessary in our psychological approach to teaching tiny tots.

DANCE NEWS FROM MEXICO

▼ *by Peggy Muñoz*

△ △ △ An unusual occurrence for Mexico City has been the predominance of dance events over the other arts during the summer season. Ballerina Tamara Toumanova and her partner Oleg Briansky began the tendency in May with four recitals at the Palace of Fine Arts. These performances were heavily attended by a public starved for good classical ballet, and seemed to assure the success in advance of Ballet Theatre's projected tour of Latin America under the auspices of the American National Theatre and Academy.

Ballet Theatre arrived in Mexico during the last week of June. Despite the rigors of dancing at 7,500 feet above sea level, the company performed for two solid weeks at the Palace of Fine Arts, often doing two shows a day, and consistently attracting full houses. The superb technical and artistic accomplishments of Nora Kaye, Igor Youskevitch, John Kriza, Rosella Hightower and Hugh Laing were appropriately acclaimed in the local pres, but there can be no denying that the real star of Ballet Theatre in Mexico was "home-town gal" Lupe Serrano. Ovations, floral bouquets, and other almost hysterical outbursts of pride and affection followed Miss Serrano's brilliant performances in such ballets as "The Combat," "Les Sylhhides," and the Pas de Deux from "Don Quixote."

Nora Kaye's powerful neurotic interpretations in "The Fall River Legend" and "Pillar of Fire" were of course as moving as ever. Yet wherein the Tudor ballet continues to impress us as a stunning work of art, both choreographically and musically, Miss De Mille's "Fall River" Legend" no longer seems to have the emotional depth it appeared to offer when it was first produced. Nor can Morton Gould's theatrical but basically empty music compare at all favorably with the Schoenberg score for "Pillar of Fire". In particular, we found that Agnes De Mille's use of folk material was unduly naive and even forced — certainly out of place in a dramatic work professing serious psychological intentions.

"Rodeo" was also a notable failure in Mexico for its over dependence on musical comedy techniques and on square dance patterns which could not seem other than essentially uninteresting in a country as rich in lively, imaginative folk dances as Mexico. Another great disappointment was Anthony Tudor's "Romeo and Juliet," in that it failed to transfer the essence of the Shakespearean classic satisfactorily to the dance medium as we had previously seen done with such stirring results in Jose Limon's "Moor's Pavanne". The balcony scene, played as in the theatre but without the Bard's cascade of romantic poetry to bridge the distance between the two lovers, to take only one example, seemed an unforgiveable error in ballet choreography.

Nora Kaye and Igor Youskevitch with Ballet Theatre in Mexico.

And we are still at a loss to explain why Lucia Chase and Oliver Smith brought us such a dusty museum piece as "Giselle" rather than a more challenging new work. At the same time, Mexico is grateful to have had the opportunity to see a first-class ballet company performing up to the highest professional standards, and it is to be hoped that Ballet Theatre will visit us again in the very near future. The United States can well be proud of such effective ambassadors of good will on a cultural level.

△ △ △ The rest of the season was devoted to Katherine Dunham and her excellently trained company of

Negro dancers. Unfortunately, Miss Dunham had a rather inauspicious opening at the new National Auditorium, which was fine for "Holiday on Ice" but proved far too large for an adequate presentation of dance theatre. Later, however, the Dunham Company moved to the more intimate Teatro Lirico where it enjoyed a much greater success, although for serious lovers of the dance Miss Dunham's programs as a whole were not quite up to what we had expected.

Once more we were faced with brilliant technical achievement on the part of such dancers as Vanoye Aikens, Lenwood Morris, and of course Miss Dunham herself. But the choreography was not only unimaginative in most cases, but often "cheap" in the sense of the popular Broadway revue or vaudeville show. Even the more exciting primitive numbers achieved their effect through an appeal to sexual impulses alone, and Miss Dunham's quotation of ethnic material was certainly more literal than one would expect from a choreogpraher of her reputation.

The most striking offerings of the company were invariably in the realm of satire, where the Dunham touch is as sure and as cuttingly ironic as ever. Before leaving Mexico City en route to Los Angeles, the Katherine Dunham Company also fulfilled a week's engagement at the Versailles night club.

Bodyl Genkel and John Fealy in a scene from Francis' ballet 'Card Game' from, Honneger's 'Joan of Arc at the Stake', produced in Mexico City June 1955.

The dancers' stay in this country also resulted in two marriages, proving once again that Mexico is indeed a land of romance. On June 20th, Miss Dunham's stage manager Lee Blattner took the vows with the young Chicago actress, Patricia Ann Matthews, and on July 17, dancer Frances Taylor and the Haitian singer Jean Marie Durand were united by a local J.P. Miss Dunham offered a double wedding reception for the young people at her Mexico City home. Despite the imposing list of famous guests, the sensation of the day was a towering wedding cake topped with tiny grass skirted figurines dancing the "Fertility Ritual" which had so much success at the Teatro Lirico.

△ △ △ Another recent event of even more significance to Mexico

(Page 393)

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THE SEASON AT CONNECTICUT COLLEGE

by Ryllis Hasoutra

The Connecticut College School of the Dance, under the direction of its co-founders, Ruth Bloomer and Martha Hill, has recently received a grant of $34,400 from the Rockefeller Foundation. This is to be used over a period of three years for extended training programs, commissioning new works, for increases in teachers' pay and scholarships for students from universities from throughout the world.

Doris Humphrey, Jose Limon and Louis Horst have been in charge of the instruction and Miss Humphrey was commissioned to create a new work for the Eighth Annual Festival which was held at Palmer Auditorium on the campus, August 18-21.

This Festival was one of the best to date and was a thrilling experience. There were eight new works and revivals of some of the greatest creations in Modern Dance, performed by truly fine artists in a setting of quiet beauty.

Miss Humphrey's new work, 'Airs and Graces' to music by Pierre Locatelli, 18th century composer, depicts with playful literalness the terms used by composers of that era to describe embellishments and flourishes such as 'Double Relish' and 'Quaver With Four Tails'. Light, humorous, it is gaily amusing, danced by Lucas Hoving as the young musician and Ruth Currier, Betty Jones, and Lavinia Nielson as the three Muses.

Jose Limon's 'Scherzo' was danced by a group of four men from his Mens' Technique Class with percussion music furnished by the dancers themselves. It is splendid achievement in a very important direction, for self accompaniment has not been developed to its greatest possibilities by dancers in the past. Mr. Limon's melodic flow of movement and fantastic inventions are thrilling. His 'Symphony for Strings' to music by William Schuman is a brilliant work full of singing, swinging movements.

Carol Sothorn as the Eldress in Doris Humphrey's 'The Shakers'.
—Photo by Stephan

Pauline Koner is one of the finest dancers of our time, she is also a very able choreographer. Her new work, 'Concertino in A Major', to music by Pergolesi is an excellent composition, and Miss Koner is the essence of feminine charm as the elegant court lady. Her two attendants were very ably danced by Lucy Venable and Elizabeth Harris.

Ruth Currier, newly appointed Fellow of the school, choreographed two new numbers. By far the more interesting was 'The Antagonists' to music by Stravinsky and admirably danced by herself and Betty Jones. 'Idyl', Miss Currier's second work did not fare so well. Set to eight short pieces by Bela Bartok the choreography was scattered, indefinite, and the whole thing was far too long.

Lucas Hoving, (a Fellow of the school) and Lavinia Nielson were delightfully amusing in 'Satyros', a cycle of Spring, Summer and Autumn doings in the realm of Fauns and Nymphs to music by Poulenc.

Among the important revivals were Doris Humphrey's 'Ruins and Visions', 'Night Spell', and the magnificent 'The Shakers' with its fanatical religious fervor of that New England sect. Danced by thirteen members of Miss Humphrey's Repertory Company to traditional music for voice, percussion and Harmonium, this 1931 work is as strong and moving today as it was then.

'The Traitor', commissioned for the Seventh Annual Dance Festival of last year choreographed by Mr. Limon and danced by him and seven of his Mens' Group to music of Gustav Schuller was an important revival of this year's Festival. It is still one of the most powerful and plastically beautiful portrayals of The Last Supper and betrayal. 'The Malinche', another revival based on a legend to traditional music was exquisitely danced by Pauline Koner, Jose Limon and Lucas Hoving. Mr. Limon's 'Moor's Pavane' is a masterpiece growing richer each year it is given.

The guest artist of the season was Pearl Lang and her company with Bertram Ross. They presented 'Rites' (Bartok) and 'Joy is My Witness', a really first rate work to music by Bach, arranged by Busoni.

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Bertram Ross in Pearl Lang's 'Rites'.
—Photo by Stephan

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The Cecchetti Council of America presented ballet 'Concerto' and a lecture-demonstration at the Detroit Institution of Arts Auditorium, Nov. 26-27.

The ballet's choreography was by William Dollar who selected the dancers from the Junior membership of the CCA. Their success is proving that the technical CCA training methods enable dancers to adopt themselves to to the demands of the ballet, whether it be classical or modern.

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Dancers in the above photo illustrate a supported arabesque in this Pas de Trois from 'Concerto'. Paul Southerland, Carol Fleming and Julie Hawk.

—by S.H.

Jimmie Hunt, New York's 'Miss 'Summer Festival', and Danny Hoctor, demonstrate the ballroom version of Sugarfoot Boogie. The dance was choreographed by Mr. Hunt for the Dance Masters of America convention this year.

Lower: Helen R. Flanagan takes time out from her DMA tap class to pose with a few of the conventioneers.

←

Five-year-old pupil of Bill Cassidy's performs difficult balancing trick during DMA's New York convention.

—Phil Bergman

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SIGNATURE of LOCALITY
(from page 375)

ness, is the second movement, marked adagio. In this section remarkable Melissa Hayden and Nicholas Magallanes created the most subtle moment of comedy. With utter realism and playful facial plasticity, these two dancers executed for us the richest offering a choreographer can create in the realm of comedy: a thorough and ambiguous parady on his own work. Beyond the delight of this western Swan Lake, there was a pointed and continuous joke between choreographer and composer.

The music, as Balanchine realized it in designs, was made zany and absurd by the same quiet, sardonic commentary which epitomized the whole ballet. The bombastic entrances, the trembling Bourree, coupled with western costumes and coquettish lifts created a paradox which, unfortunately, few in the audience found sufficiently comical to produce laughter.

Editor's note: Due to space limitations this review by J Marks on the New York City Ballet will be concluded in the November issue.

Scenes from the 33rd Annual Convention of the Associated Dance Teachers of Southern California which was held at the Statler Hotel in Los Angeles. Upper: Judith Sproule and four of her students who helped demonstrate during the adagio. Lower: Margaret Ketchum poses with members of her class after having taught them one of the new dances she recently brought back from the Islands. Behind her, in sarongs, are Tuulikki, Faye Wilgar, Violet Daniels, Honera Griffin and Dorothy Lee Tifal.

—Photos by Pic-Tory

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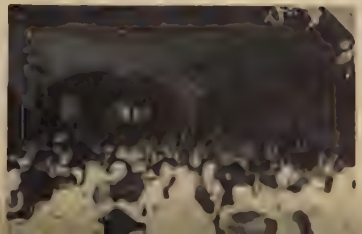

The San Jose Chapter of the National Smooth Dancers, Inc. played host to the organization's state convention Sept. 2-3-4-5 at San Jose, Calif. Following is a resumé of the daily program: Friday, Welcoming Party and Dance; Saturday, Latin Fiesta, lunch and dance by the Lake Merritt Chapter, Italian party and dance by the Rainbow Chapter; Don Diego Chapter, a Happy Hour cocktail party; Queen's Coronation and Ball Saturday night was hosted by San Jose, Sunday the San Francisco and Los Angeles chapters presented a Variety Show and Novice Foxtrot Contest; Garden City Chapter hosted the President's Ball and Championship Dance Contest; Monday, Farewell Breakfast and presentation of Dance Trophies at the Hawaiian Gardens. Judges for the contest were: Paddy Adams, Rose Ann Sayler, Frances Parks and Bill Wickson, members of DMA, Inc. and DMC , professional dance teachers' organizations. Attendance at the convention was at an all-time high.

PHOTOS: Standing left to right, Elsie Vargas, Cora Sheld, Mary Jaramello, Evelyn Prince, Virginia Thompson, Gene Heikkola, President San Jose Chapter, Duane Fry Crown, Alice Clark, Norma Heil, Jan Taub, and Lucy Ricci. Seated, San Jose's Connie Young, Queen of NSD's 1955 Convention. Upper right, President's Ball, left to right, Queen Connie Young, Bea Lockwood, Milo Busenburg and wife, Virginia Thompson, Mr. and Mrs. Jack Kessler, Roy Degon and wife Allie, and Victor and Eleanor Zellar. Back row, Gene Heikkola, Arta Douglas and Lucy Ricci. Lower right. Contest winners: 1st place, Herman and Florence Scholten, 2nd place, Mr. Rodriguez and Marion Brouillette, 3rd place, Jerry Hanes and Betty Hudkins, 4th place, Betty and Burnette Bolloten. —Photos by Lockwood

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Officers of the Associated Dance Teachers of Southern California. Standing left to right: Mary Farmer, past Sec.-Treas., Board of Director; Mildred Stover, Board of Directors; Tom Sheehy, Principal; Lucille Iverson, President; Charley Baker, Board of Directors; Mattie Inzerillo, Board of Directors; Ursula Murray, Sec.-Treas.; Eric Liedberg, Sergeant of Arms; Grace Rocklin, Board of Directors; Seated: Catherine Adams, Board of Directors; Margarita Otero, Past President and Brownee Brown, 1st Vice President. —Pic-Tory—

Sharon Welch

Nine-year-old Sharon Welch of San Lorenzo, California has been studying dancing for the past year and a half. What makes this story a bit unusual is the fact that Sharon has been blind since birth.

Sharon's mother writes: 'Although her dancing comes harder for her, because of her blindness, she loves it. To look at Sharon you wouldn't know she is blind for she has such beautiful blue eyes...'

Sharon's teacher, Maggie Sheets, of Castro Valley, says: 'Sharon is a better than average dancer because of her wonderful timing and balance. In teaching her to tap dance I first do the step so that she can hear the rhythm, then I take her ankle and move her foot through the mechanics of the step. She pays close attention to whatever I have to say and learns quickly. Once she has learned a step she doesn't forget it.

'Perhaps the biggest problem in teaching Sharon to dance is with her styling. Because she cannot see, it is hard for her to learn just what to do with her arms and hands, although she is making marked progress along these lines.

'To date Sharon has learned six or seven dances, including a rather complicated Irish Jig which she has performed out a number of times to the delight of her audiences.'

Sharon Welch attends the California School for the Blind in Berkeley, California. She is an excellent student. Aside from dancing, she plays the piano and violin. Oh, yes, she is also a very fine swimmer.

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BOOKS

THE SADLER'S WELLS BALLET
Mary Clarke
Photographs (55); Index; Bibliography; Checklist of Productions and Appendices (5).
(Black, 1955; London, England)
21 Shillings Net.

This is a scholarly, yet readable account of the founding, administration and growth of the Sadler's Wells Ballet. It is destined to become a definitive source, not only for those in ballet, but for anyone in the position of managing a form of lyric theatre. The appendix A, which deals with the Sadler's Wells School, is a syllabus in itself for the educator.

Miss Clarke is too well-known as a critic (and mirable dictu, liked as one by dancers) to dwell upon her beautiful evaluations of individual works and dancers. One perceives afresh how knowing and fair-minded is her penetration, yet how amiable and flowing her phrasing. The whole volume is permeated by good workmanship and artistic validity.

S. Yancey Belknap, Director
Dance and Music Archives,
University of Florida.

●

RUDIMENTS OF BALLROOM DANCING
Vicki and Mark Barton
(University of Washington Press
Seattle, Washington,
104 pp, $1.50).

Due to the fact that our ancestors beat us to the proverbial punch, there is little or nothing new under the sun—and that applies to dancing in general, and certainly to Ballroom dance books.

However, Rudiments of Ballroom Dancing by Vicki and Mark Barton has considerable to offer aspiring dance students as well as the young instructor.

The authors, on the staff of the University of Washington, first published their book with the hope that it would prove a helpful guide to the dance students of their U of W classes. More than pleased with the way their students accepted the book, the authors decided to enlarge upon their subject and offer it to the general dance public in the form of a second edition.

To quote in part from the book's 'Preface to the Second Edition': 'Since the first edition of this little dance book, we, together with the Dance Instruction Committee of the Associated Students of the University of Washington, have embarked upon a new phase, a student-teacher instruction program, with these students having actual experience in instructing other student members of the A SUW. This has culminated in a series of dance notes on the methods of instruction for beginning ballroom, Latin-American and intermediate ballroom dancing...'

A sampling of the book's contents are as follows: Introduction to the Dance, The Healthful and Social Aspect of Dancing and Dance Notation Symbols-as used in the text. Aside from covering the Foxtrot, Waltz, Viennese Waltz, Tango, Rumba, Samba, and Mambo, there is a chapter titled Introduction to Routine Dancing.

The informal manner in which the authors present their material gives the reader the feeling that the book was especially written for him. It's a good feeling, and one that's conducive to easy learning.

●

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(From page 381)

was the opening of the New Theatre of the Dance, a school of modern dance directed by Xavier Francis and Bodyl Genkel, at the end of August. Mr. Francis, an American Negro dancer and choreographer, has been associated with the Ballet Mexicano both as a teacher and a featured performer during the past five years and now directs his own professional company. Undoubtedly many American students of the dance will be attracted to Mexico to study with him in the future, as the low rates of tuition and the low cost of living in this country can cetrainly not be equalled anywhere in the United States today. Inquiries should be directed to Xavier Francis, **Nuevo Teatro de Danza, 16 de Septiembre** No. 26 altos, Mexico, D. F. Other members of the faculty include such outstanding Mexican dancers as Elena Noriega, Guillermina Bravo, Nellie Happee, John Fealy, and Farnesio de Bernal.

△ △ △ A great deal of interest has also been awakened this summer in the fascinating and subtle beauties of Japanese dance through the recitals of Hidemi Hanyagi. Here is a classic performer of exquisite delicacy in expression and in absolute control of her medium. Miss Hanayagi trained a small chorus of Mexican dancers to accompany her during her recital at the Palace of Fine Arts on June 11th.

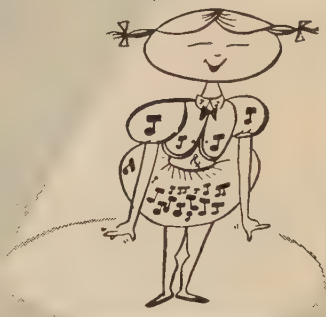
— — —

Editor's Note:
(Peggy Munoz, whose "Modern Dance Comes of Age in Mexico" appeared in Dancing Star, September and October, 1954, is at present a resident of Mexico)

IN THE SPOTLIGHT THIS MONTH

KIMBO RECORD #114

"Tappin' Out A Merry Beat"



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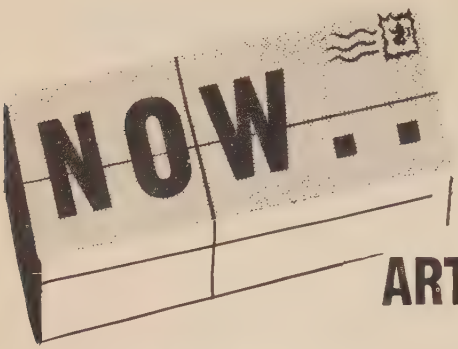
—Charles Wicke Photo—

Double wedding in Mexico for members of the Katherine Dunham Company. Left to right: Jean Marie Durand and, his bride Frances Taylor, Dunham stage manager, Lee Blattner and Patricia Ann Mathews Blattner. Figurines from the 'Fertility Ritual' Ballet adorn wedding cake.



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Teachers' and Students' section

DANCE TEACHERS' CLUB of BOSTON. . . .

The Dance Teachers' Club of Boston held its 13th Annual Training School Aug. 22-26 in Boston, Mass. Faculty teachers included: Anatole Oboukhoff, Ballet; Harrison Muller, Tap; Edith Royal, Modern Jazz; Floretta Baylin, Ballroom and George Rutherford, Ballroom. Others teaching Ballroom were: Harriet James, John & Kiki Clancy and Faith Youngsma. Gerald Cummins taught children's dances. Tom Parson lectured on Business and taught children's Ballroom dances.

The club's officers are Irene E. Hogan, President; Ellen Ashenden, 1st V. P., Alicia Langford, 2nd V.P.; Myron G. Ryder, Sec.-Treas. Executive Board includes: Rutina Anderson, Lillafrances Viles, Anna Garrity Erwin, Ruth I. Byrne, Virginia Williams, Carlton Richardson and Past President, Helen Merrill.

NOTICE TO CONVENTION PUBLICITY DIRECTORS:

You are welcome to send us news and photos of your own organization's activities this past summer. It goes without saying—if we don't receive the material, we can't print it.

8-year-old Becky Dali of the Ellen Taylor Dance Studio in San Jose, Calif., recently won a $100 War Bond for her talented performance with the Exchange Club. Becky has studied acrobatic and tumbling for three summers with James A. Rozanas.

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NEWS NOTES. . . .

⊕⊕⊕ The Frances Putnam Studio, Houston, Texas, announces the following teachers are on the staff: Frances Putnam, Ballroom; Roland Guerard, Ballet; Jack Dayton, Tap and Acrobatic; Marilyn Webb Burke, Assistant to Mr. Dayton; Dale Young, Latin-American and Elizabeth Lucci, Director of Small Fry Dance Workshop.

⊕⊕⊕ Johnny Brown (theatrical supplies) of Montreal, Canada, recently opened a new store at 734 Yonge St., Toronto, Canada.

⊕⊕⊕ The Contemporary Dancers Company will present its touring program in San Francisco, Nov. 6 at Theatre Arts Colony. Program will feature the highly successful dance-drama, 'The Chronicles of Fear' based on the Electra of Sophocles. Also on the program will be the 'concerto Grosso' danced to music of Corelli. Climaxing the first portion of the program will be the comedy of absurdities 'Mother Was a Piltdown Man'. The Contemporary Dancers will be seen throughout Southern California following their tenth month of performance in San Francisco. The eight-week tour is under the auspices of Dorothy Huttenback and Marcia Hill.

⊕⊕⊕ Mariam Marmein has resumed classes in New York City after a summer at the Marmein Dance Theatre & School in Manomet, Mass.

⊕⊕⊕ Richard Armbruster, son of dance teacher, Lodena Edgcumbe of Vallejo, Calif. was recently awarded the part of Peter, juvenile singing lead in 'Plain and Fancy'. Richard did the audition for the part after he was discharged from the army. MCA is handling him.

⊕⊕⊕ Jack Stanly, whose New York studio bears his name, is vacationing in Europe. Writes Jack: *'...disappointed in European dancing generally—individual performances frequently good, but otherwise just so-so....*

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Charles & Dorothy Peck, professional dance team featured in the Baker Studio recital in Montebello, California this past summer. The team specializes in novelty exhibition routines.

America's Dancers Too Hasty--Valois

By BETTY A. DIETZ, Daily News Music Editor

AMERICAN DANCERS try to do too much in too short a time. That's the criticism of Ninette de Valois, driving force behind the Sadler's Wells ballet, world-famous British company.

"The British experts feel we Americans pay too little attention to detail—we're in too big a hurry," says Lera Rae, Dayton dance teacher returned a few days ago from England. "At the same time, the English dancers are criticized for their reserve." Miss Rae spent most of the summer in London where she attended the Congress of the Imperial Society of Dancing Teachers.

THE DAYTONIAN attended performances of England's greatest ballet companies.

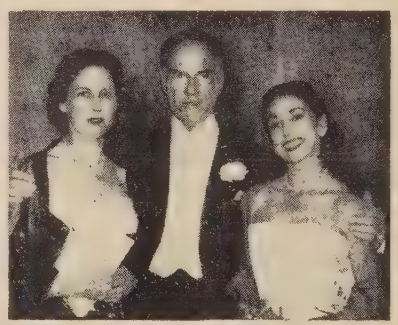
"But—aside from my own studies with the Cecchetti teachers—I think I was most impressed by the children. One pre-kindergarten class, for instance. They were too young for ballet, of course, but every detail was meticulously attended to.

"The children are encouraged to create for themselves. One group—eight to 10 years old — selected their own music, did the choreography, everything.

"Dance teaching is far more systematized there than it is here. To teach, you must pass examinations and to pass them you must have the right training. You don't just 'take lessons' for a few years and then open up a studio as so many young people do in this country."

Dancing is getting to be a big business in the United States, Miss Rae says and she sees a serious need for accredited teachers.

"AND WITH the wealth of talent, the potentially fine dancers in this country, we could have our own national ballet. But it would have to be government-subsidized as it is in England," she admits. "Freedom from financial headaches—



LERA RAE, LEFT, AT DANCE MEET IN LONDON
With Victor Sylvester, Dancer Margot Fonteyn.

that's why the Sadler's Wells ballet is what it is today.

"It would take a leader like Ninette de Valois to organize the movement. She has the courage of her convictions—one of the most dynamic women I've ever met."

The establishment of a national ballet would help to life the standards of dancing throughout the country, Miss Rae feels. As part of her work at the Cecchetti school, she studied music, anatomy and dance history. There's more to being a dancer than dancing alone, she concludes.

☆

The Kavanaugh twins, Miles and Leonard, began dance lessons at the age of four under the direction of Kathleen R. Sweeney. Later, they went to New York City where they studied with Jack Stanly. Recently they got some material from Eddie Gay in Hollywood.

Their public appearances include the Steel Pier in Atlantic City, Paul Whitman's TV Teen Show and Ted Mack's Amateur Hour. They have also appeared in a number of night clubs as well as aboard the Queen of Bermuda and the S.S. Conte Biancomono enroute to South America. Their most recent appearance was in the Hawaiian Islands at the Royal Hawaiian Hotel.

The boys conduct their own dance studio in Kingston, Pennsylvania.

Allyne Harris, student of Mme. Halina in Elmira, New York. Miss Harris appeared in 'Dance Capades' of 1955 which was presented by the School of Dance Arts at the Elmira Theatre. The revue was directed and staged by Mme. Halina.

■

This group of attractive teen-age dancers is from the Robinson School of Dance in Smithfield, North Carolina. Left to right: Helen Braswell, Jean Capps, Sue Wood, Lib Blackman, Betty Jo Watson and Sashie Skinner.

—A Fuller Rice photo

LYRIC-NOVELTY SOFT SHOE

For Children 5 to 10 years of age (beginner-intermediate)

★ by Al Gilbert ★

MUSIC: "Humoresque", by Dvorak, 2 Bars Intro, 32 Bars, arranged by STEPPING TONES, BOX 4186, Village Station, Los Angeles 24, California. Especially set to: STEPPING TONES RECORD #30, 3rd Section of "A" side.

MEAS.	LINE NO.	LYRICS (First 16 bars--underlined words are accented)
1	1	I have learned my ex-ercises,
2	2	Prac-ticed hard to earn my prizes,
3,4	3	And I did what I was told to do.
5	4	Though my other dan-ces pleased me,
6	5	I said "Teacher, don't you tease me,
7,8	6	May I learn The Old Soft Shoe.
9	7	So, she taught me the Soft Shoe,
10	8	My dream then came true,
11,12	9	I think this dance is simp-ly grand.
13	10	Now that I know it,
14	11	Please, may I show it,
15,16	12	I'll try hard to show you I de-serve a hand.

EXPLANATION OF GESTURES TO ABOVE LYRICS

1 1 I have learned my ex-ercises,

COUNT:
1 - Tap R fwd (on "I have
2 - Step R (on "learned
3 - Tap L fwd (on "my ex-
4 - Step L (on "-ercises

2 2 Practiced hard to earn my prizes,

Bend body fwd, both hands behind on "Practiced hard" Straighten up and pat self proudly on chest with R hand on "to earn my prizes".

EW STUDIOS–

The new Al Gilbert School of Dancg at Toluca Village in Burbank, Calornia held a formal opening Sept. 18 ith a free show and prizes for students nd guests.

The Charley Baker Studios recently pened their fourth school which is located in San Gabriel, California.

ECITALS. . .

Dumont Studios held their first annual ecital at Garfield High School, Oct. 23 n Berkeley, Calif.

Yvonne School of Dance presented Rhythm Revue of 1955' at the Berkeley ittle Theatre on Oct. 30.

Alma's Dance Studio will present a lance revue at the Paris Theatre, Nov. 19th in Oakland, Calif.

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3,4 3 And I did what I was told to do.

COUNT:

1 - Step R to side R (on "And I
2 - Dig L to R (on "did what
3 - Step L to side L (on "I was
4 - Dig R to L (on "told to
5-8 - Repeat 1-4 (on "do"

5 4 Though my other dances pleased me,

Lunge R fwd on "Though", R hand on R knee, L hand on L hip throughout entire line.

6 5 I said, "Teacher, don't you tease me,"

Same position as Line 4, except that L hand goes to L side of mouth, as if shouting to audience, throughout entire line.

7,8 6 May I learn The Old Soft Shoe.

Down on L knee, hands clasped out front as if pleading, while reciting entire line. Then on next 3 counts stand up. *(To be concluded next month)*

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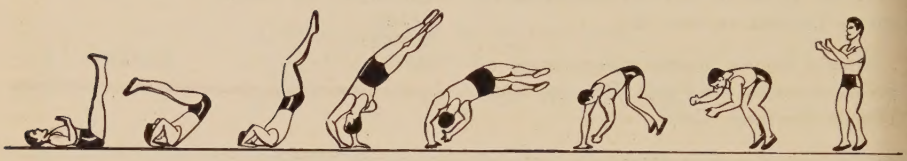

5. NIPUP WITH HALF TWIST

Start the same as for a regular nipup with hands. Roll backwards on shoulders and back of head, at the same time raising both feet up over head and placing both hands on the floor alongside the head. Whip both legs forward and upward, pushing from the floor with both hands, at the same time twisting body from the hips and turning head and shoulders so that the body makes a half twist and lands on both feet facing in the opposite direction.

6. HANDSTAND INTO ELBOW STAND

From a regular handstand position with the back well arched, bend both elbows at the same time, allowing shoulders to slide back slightly and drop on both arms at the same time into an elbow stand. When dropping to floor on elbows, keep head forward and upward from floor and the back well arched so that both feet are slightly over balanced past the head. The moment you land on both elbows pull both legs back into a regular balance. At all times the legs must be straight, toes pointed and feet close together. (Do not try to put one arm down at a time.)

Drawings and Text, Copyright 1953
by James A. Rozanas, 720 E. 92nd St., Chicago 19, Illinois.

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